

# SAN FRANCISCO ART ASSOCIATION BULLETIN

VOL 6 FEBRUARY 1940 NO 7



*To San Francisco*

Collection San Francisco Museum of Art.

By TOM E. LEWIS

## Thoughts From Some Exhibitions

By WILLIAM HESTHAL

SOMEWHERE Gertrude Stein speaks of wars as being not causes of a changing world but symptoms of changes that have already taken place—usually with very few knowing it. In much the same way one might consider exhibitions like the Seven Centuries of Painting and the Bay Region Collectors Show in our local museums. Made up completely of painting accepted (sometimes generally—sometimes not so generally) these exhibits comprise visual expressions which have received a measure of the comprehension due to them and as such have already contributed

(Concluded on Page 5, Column 1)

## Bay Region Collectors Show

By VICTOR ARNAUTOFF

TO WRITE my impressions of the Anniversary Show at the San Francisco Museum of Art puts me in the precarious position of a man going against the stream. However, the good American tradition establishes that everybody be heard; so I present my analysis although I have no kind words for this show.

This show tells very well who collects paintings and why. Some collectors are buying just to "help artists"; others because they like pictures, or rather that emotional content which the picture carries within; and third, some because they have plenty of money and have a

(Concluded on Page 5, Column 2)



## Sculpture Festival in April

**T**HE following announcement of an exhibition to be held at the Whitney Museum of Art, 10 West 8th Street, New York, has been received from the National Sculpture Society, 115 East 40th Street, New York:

The exhibition will consist of monumental, decorative and architectural sculpture, medals and portraits, ceramics, terra cotta, small groups of figures for home decoration, photographs of executed monuments, interesting sketches of projects, and also drawings by sculptors.

**ELIGIBILITY:** Original works in sculpture by living American artists will be eligible for this Exhibition. It is requested that sculptors enter examples of their most recent work, preferably work not heretofore exhibited in New York.

**MATERIALS:** All media, such as marble, stone, cast stone, metal, wood, terra cotta, ceramics, glass, plaster, etc.

**SIZE LIMITATIONS:** Due to the limitations of the size of gallery entrance doors, and the fact that too many large pieces cannot be exhibited, the jury of selection reserves the right to decline to accept such sculpture as seems in its opinion unsuitable or inappropriate to the space allotted.

**NUMBER OF WORKS:** In anticipation of receiving work of high standard from sculptors throughout the country, and because of the wide range of media stipulated in this program, the jury may select one or more pieces from an exhibitor. Each member of the National Sculpture Society will have the privilege of exhibiting one piece of sculpture of suitable size.

**PRESENTATION OF WORK TO JURY OF SELECTION:** All submissions will be made by photographs. In order to have a variety of material for this exhibition, each member is urged to submit as many photographs as possible. In the case of work in the round, two different views of each piece are required. The material, size of base, height, approximate weight of sculpture, and date of execution must be indicated on the back of the photograph; name and address to be included. Photographs will be returned. Three photographs of each accepted work are required.

**PHOTOGRAPHS OF EXECUTED MONUMENTS:** Sizes—15"x20" or 22"x30".

**ENTRY SLIPS AND LABELS:** Will be mailed at a later date.

**INSURANCE:** Inasmuch as the society cannot be responsible for exhibits, it is recommended

*(Concluded on Page 5, Column 1)*

## Printmakers Exhibition

**A**N ANNOUNCEMENT of the Northwest Printmakers Twelfth Annual Exhibition of American and Foreign Prints to be held at Seattle, Washington, from March 6-31, 1940, has been received.

A one dollar fee, not subject to refund, will be charged all submitting prints. Work will not be submitted to the jury unless this fee accompanies the entry blank. Final receiving date for entry blanks and checks is Monday, February 26. Address checks and communications to Frieda Portmann, secretary of the Northwest Printmakers, 1818 20th Ave., Seattle, Washington.

Original work not previously exhibited in Seattle, including etchings, blockprints, lithographs, engravings, will be accepted. No more than two prints may be submitted, the number accepted to be at the discretion of the jury. Final receiving date for prints is Thursday, February 29. Send prints to Northwest Printmakers, Seattle Art Museum, Seattle, Washington. Prints should be matted not larger than 18"x24". Every effort will be made to promote sales. A 20% commission will be charged on all sales. Jury meets on Friday, March 1.

Prints from out-of-town members will be returned, charges prepaid, after the exhibit.



## American Art Exhibition

**T**HE FIRST annual exhibition of original works by American artists will be held at the Grand Rapids Art Gallery March 5th to 30th. The exhibition is sponsored by the Friends of American Art, affiliated with the Grand Rapids Art Gallery and will consist of paintings in oil, water color, pastel, drawings, etchings, lithographs, wood block prints and sculpture.

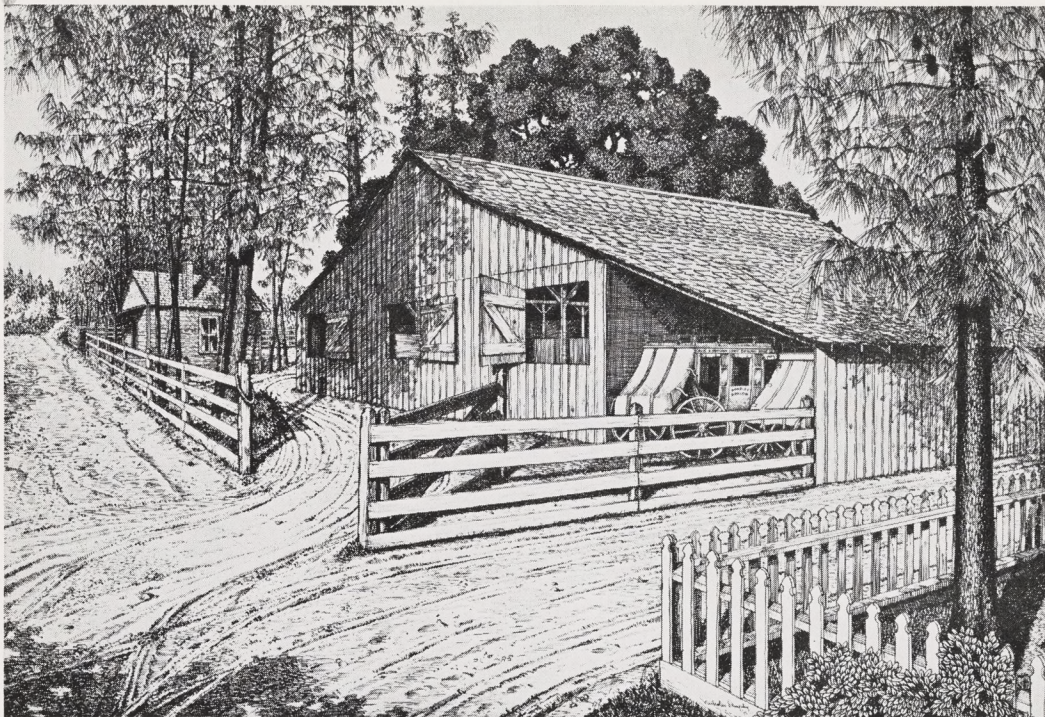
All American artists and foreign artists holding first American citizenship papers are eligible to send in not more than two works in any one medium. All works intended for the exhibit must be affixed with entry cards bearing the name and address of the artist and title and price of the work. Entry cards should be mailed immediately. (Further information, call San Francisco Museum of Art.)

All works intended for the exhibition must be received by the Grand Rapids Art Gallery not later than Friday, March 1st, 1940.

Jury of Selection are Miss Helen Stakettee,

*(Concluded on Page 5, Column 2)*





Drawing of Old Shasta Barn

By NICHOLAS DUNPHY

From "My Playhouse Was a Concord Coach." Compiled by Mae Hélène Bacon Boggs

The following, reproduced from the *San Francisco Alta California*, one of the early San Francisco newspapers, is part of an historical record of early California, compiled by Mae Hélène Bacon Boggs. The book, which will soon be ready for publication, is devoted especially to the environs of Shasta County, where Mrs. Boggs spent most of her girlhood. The title of the book is "My Playhouse Was a Concord Coach".—EDITOR.

## San Francisco Alta California, Monday, April 24, 1882

### Art Association. The Paintings on Pine Street -- General Features of the Gallery

THE SAN FRANCISCO ART ASSOCIATION threw open its doors for the season on Thursday night to a large number of visitors. Last year the Rejection Committee placed the art standard of merit necessary for admission so high that many creditable paintings were crowded out. This year the committee appear to have gone to the other extreme—erred on the side of mercy, as it were—and, in consequence, the display of pictures is unusually large, numbering 130. Of these, all but one are now being exhibited for the first time; and even the exception noted—"Mount Shasta," by Keith—has been repainted since its last public appearance. Among the larger pictures worthy of mention may be classed the "Return from the Hunt," by Hahn; "Mt. Shasta," by Keith; "Summer," by Mrs. Williams; "Close Reefed," by Denny; "Luck of Roaring Camp," by Roul-lier; "Redwoods," by Bush, and "Midsummer Jenks," by Travenier. The "Peacock," by Brooks, shows careful work, and an excellence in coloring too rarely seen. The "Studio Cor-

ner," by Theo. Wores, represents the figure of a model seated in a corner of the studio. The position of the young lady is one not altogether graceful, and therefore, ill-calculated to bring out the strong lines of beauty. The coloring is good, but even here the artist appears irresolute between light brown and yellowish-red hair. Deekin, in his picture of "Cluny" does well, although, perhaps, the perspective, in at least one particular, is faulty. Miss Nellie Hopps presents some pretty selections of Santa Cruz scenery, while Messrs. Tojetti, Nahl, Travenier, and others of our leading artists, sustain their reputations by their present exhibits.

TWO REJECTED PICTURES. In an inspection of the rejected pictures, an *Alta* reporter was surprised to discover two paintings which judging by the criterion established by the Reception Committee certainly had no place among the rejected ones. The first of these was entitled "The Fortune Teller," representing a gypsy

(Concluded on Page 6, Column 2)



## Mrs. Boggs

**M**AE HELENE BACON BOGGS (Mrs. Angus Gordon Boggs) is so loyal and active a member of the San Francisco Art Association that it is with more than usual pleasure that the Bulletin features, in this issue, a page from her record of early California. To Art Association members it is, of course, especially pertinent.

Our little Mrs. Boggs comprises within her tiny stature a woman of many facets and many interests. To the students of the California School of Fine Arts she is THE Mrs. Boggs who takes such pleasure each year in presenting the Angus Boggs Scholarship, which she established in memory of her husband. To civic leaders she's the person who better not be trifled with because she's fearless and dependable and refuses to yield to pressure that is not consistent with her point of view. To the students on the campus of the University of California she's the co-ed, who for the past five years has appeared daily at the Bancroft Library devoting endless time and energy to her research in California history. But to the artists of the Art Association, who know her best, she's the little spark plug who has more than once been responsible for setting the machinery of an annual meeting in motion.

Hélène Boggs was born in Louisiana, but in 1871, when about eight years of age, she arrived in California with her mother and uncle. Most of her early life she spent in Shasta County, attending the first school in the district, in Redding. Although a resident of San Francisco for many years she still commutes back and forth to the mountain country, and still feels, she says, most content and most happy in the forests of pine and redwood that adjoin her girlhood home.

She has, she says, a special spot in her heart for artists. Her record of activities in the 1915 Exposition and in perpetuating its Palace of Fine Arts, her determination to exclude from the recently constructed Aquatic Park any influence of politics that might destroy it are two typical episodes in a life filled with enthusiasm for the efforts of her friends.

To add any comment here to a record that stands so completely on its own, seems indeed superfluous. Yet, in appreciation, the Bulletin records for the artists the affectionate esteem in which Mrs. Boggs, one of our oldest and most vital members, is held.

M. R.



188  
"The Living Present standing on the Threshold between the Past and the Future"

From "My Playhouse Was a Concord Coach"

## Charles Cooper Recitals at Art School

The spring semester of the California School of Fine Arts opened on January 8th. As a part of the general educational program for this year a series of three unique lecture-recitals are being presented in the gallery of the school by Mr. Charles Cooper, eminent pianist, on the subject of "The Co-Relation of the Arts". His vivid demonstrations of musical form in piano compositions by classic and modern composers, showing the close affinity with basic form in architecture, sculpture, and painting, are being received with enthusiasm by students.

An exhibition of abstract art by Josef Albers is on display in the school until February 13th. Albers was one of the founders of the Bauhaus in Germany and is now an instructor in Black Mountain College, North Carolina. The exhibition is loaned to the school through the San Francisco Museum of Art.

L. F. R.



## Thoughts from Some Exhibitions

(Continued from Page 1, Column 1)

to a changing world. By their inclusion in these exhibitions they seal a plastic era for which they stand. An old world died by hanging—long live the new. Artists—to work!

\* \* \* \* \*

Why is it that the same man who laughs at a Picasso abstraction will sleep in a "modern" bed, eat from dishes with abstract designs on them, work in a factory or office designed by Frank Lloyd Wright, admire Radio City, eulogize a suspension bridge and perhaps even enjoy a drink at a bar the design for which was adapted from a painting by Leger? And does it matter? Have not the bed, the dishes, factory, bridge, etc. proved Picasso's point?

\* \* \* \* \*

The Bay Region Collectors' Show makes one wonder whether the Bay Region Collectors (or their advisors), are aware of a Bay Region or its artists at all. While we are not suggesting that all Bay Region painting and sculpture can compete with the painting and sculpture of the whole western world from which these collections are drawn, we do feel that the inclusion of some local work would in no way have weakened but in many cases strengthened the show. We have our prophets and from the looks of the Exhibition also the means to make them not without, but with honor in their own community.

The foregoing does not signify that this show is bad. Far from it. There are some wonderful paintings included—the Van Goghs, a Renoir, a Soutine, a Chagall, a Bonnard, to mention but a few. However, one still questions—questions whether Bay Region Collectors are not perhaps a bit overawed by reputations, if not by pictures.



## Sculpture Festival

(Continued from Page 2, Column 1)

that exhibitors desiring to insure their works do so through their own broker.

**SHIPPING AND INSTRUCTIONS:** Exhibits in packing boxes will not be received. The following are consignees to whom exhibits may be sent: W. S. Budworth & Son, 424 West 52nd Street, New York; Jean Bohne, 34 West 46th, New York City.

**LAST DAY FOR SUBMISSION OF PHOTOGRAPHS:** Thursday, February 15. At the National Sculpture Society.

**LAST DAY FOR RETURN OF ENTRY SLIPS:** Friday, March 1, 1940.

**RECEPTION OF EXHIBITS:** March 20th.

## Bay Region Collectors Show

(Continued from Page 1, Column 2)

passion for buying names—and pictures . . . Well, it is not important that this picture is a bad *Matisse*, the fact that this is a *Matisse* is the fact of first importance.

The show included many first rate names but very few first rate pictures. In regard to the artists I feel that this show was an exhibition of performers, and the few exceptions are only exceptions from the general tendencies of yesterday in Europe, and today in San Francisco.

It is not very hard to learn all the secrets of "form" and then to falsify the honest attempts of the originators of Cubism in order to promote a sale, but it is impossible to learn how to have an emotion. One either has it or not. It is much easier to play in the "realm of fine arts" than to live in your painting.

I cannot put all the blame on the artist, although I expect from the artist more than a mere demonstration of his talent. Misapplication of talent is just as bad as no talent at all, perhaps even worse. I cannot agree with the artist who puts all the blame on the environment, because the artist himself must take part in shaping his environment. If he does not, if he permits himself to be placed in the position of a performer, in the position of a peddler of his own idiosyncrasies, he has to accept a part of the blame.

Fortunately these tendencies to reconcile oneself rather than to reshape the environment are not very strong among American artists, although the latter were not very well represented in the show under discussion.

The fact that American artists were not well represented in this exhibition of private collections is significant. Evidently the artists' emotional reactions to actualities of life cannot be tolerated by private patronage. That is why WPA has presented to the artists of America an opportunity that becomes increasingly important. But WPA is being slowly suffocated.

I wonder what the artists intend to do to prevent this assassination of American art?



## American Art Exhibition

(Continued from Page 2, Column 2)

Grand Rapids, Mr. Ulfert Wilke, Kalamazoo Institute of Art and Mr. Zoltan Sepeshy, Cranbrook Academy of Art.

The following prizes will be awarded: One \$500 Purchase Prize (the jury has the right to split this prize); one \$50 award; two \$25 awards.



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## Current Exhibitions

*California School of Fine Arts*, 800 Chestnut Street. February 16-March 8. Paintings by Josef Albers.

*City of Paris Gallery*, corner Geary and Stockton Street. Reproductions from the Masters of "Seven Centuries of Painting."

*Courvoisier Galleries*, Penthouse, 133 Geary Street. Continuing through February 10, Water Colors by Millard Sheets. Opening February 28, Oils and Water Colors by Fred Sexton.

*De Young Memorial Museum*, Golden Gate Park. February 1-25, One Hundred Selected Prints.

*Duncan-Vail Company*, 364 Sutter Street. January 31-February 14, Water Colors by Leif Nielson. February 15-27, Water Colors by Helen Bradford.

*Gump Galleries*, 246 Post Street. During the month of February, General Exhibition of Paintings and Prints.

*Marin Society of Artists*, Mill Valley Book Shop, 34 Miller Ave., Mill Valley. Group Show—Water Colors, Oils, Sculpture, Ceramics, Prints.

*Mills College Art Gallery*, Mills College, Oakland. To February 7, Prints from the Lessing J. Rosenwald Collection. February 11-March 20, American Excavations in the Near East.

*Paul Elder Gallery*, 239 Post Street. January 29-February 17, Water Colors by Robert Bach. February 19-March 9, Water Colors by Wildemar Johansen.

*San Francisco Museum of Art*, War Memorial, Civic Center. Through February 4, Painting, Sculpture and Water Colors owned in the Bay Region. Through February 13, Woodcuts and Oils, by Josef Albers. February 6-25, German Twentieth Century Art Now Proscribed. February 6-29, Retrospective Exhibition of Georges Braque. February 7-March 3, San Francisco Art Association Annual Exhibition of Water Colors and Pastels.

*Schaeffer Galleries*, 1155 California Street. Old Masters.

*Shell Oil Building*, 100 Bush Street. February 1, Photographs by Students of Balboa High School—Reade, instructor. February 15, Water Colors by Jane A. Dobie.

*Vera Jones Bright Gallery*, 165 Post Street. February 5-24, Water Colors by William Campbell.

*Willard E. Worden Gallery*, 312 Stockton Street. Reproductions from the Paintings of the Old Masters.



## Members Gallery—S.F. Museum of Art

January 29th to February 11th, Water Colors by Victor de Wilde; February 12th to February 25th, Paintings by Wm. A. Campbell, Jr.; February 26th to March 10th, Paintings by Jack Wilkinson; March 11th to March 24th, Paintings by Lucien Labaudt.

## From S. F. Alta California

(Continued from Page 3)

holding in her hand a pack of cards. The painting showed careful and talented handling of the brush, and was a capital representation of the traditional gypsy. The other picture, "The Page," though smaller and has pretensions, was almost equally good. By a strange coincidence, both were from the easel of the same artist, Miss T. E. Park. The young lady was formerly a pupil of the School of Design, but through adverse circumstances over which she had no control, was compelled to relinquish her studies there. That she is naturally talented, the two pictures referred to demonstrate, and the refusal to admit her productions to a place in the exposition must be attributed to some oversight on the part of the committee for these two paintings are not only equal in idea and execution to many, but superior to some which have been accorded a hanging.

THE ART ASSOCIATION is now in a prosperous condition, the membership having increased one hundred and twenty since March 28th, and it is now proposed to erect a building of their own. The new building, plans for which have already been submitted to the Board of Directors, is to be located on Post Street, between Kearny and Dupont, is to be seven stories in height, and aims to be the finest building of its kind in the world. The first four floors will be devoted to music halls, etc., and the fifth and sixth divided into commodious studios. It may not be generally known to our citizens, but is nevertheless a fact, that San Francisco has a greater proportion of local artists of ability than any city in the United States, with the exception of New York and Boston. The directors have decided to keep the present exhibition open night and day for one month, charging an admission fee of 25 cents.



## New Members

*Active Artist:* Miss Dorr Bothwell, reinstated; Mrs. Loyola Fournane, Mr. Jack Wilkinson. *Associate Artist:* Mrs. M. Bohr, Mr. Waldemar Johansen. *Lay:* Mr. Bartley C. Crum.